

JAPs:

RADIO SETS CRITERIA

by Andrew Porter

Radio-McGill listeners were treated to an "analysis" of certain McGill students last night, when talk-show animators described "Jewish American Princess and Princesses" as having an "artificial image and questionable honesty and sincerity".

The "analysis" at that point became limited to women when one speaker suggested "Let's keep our comments to girls. It makes it easier".

"JAPs at McGill are stuck-up, Farrah Fawcett types, and fashion-conscious — nice boots, tight jeans, with make-up of primary importance". The unidentified male speakers went on to conclude that "most JAPs at McGill are looking for husbands and they like men with splashy cars that like to spend money on them".

The guest speaker, later found to be a member of Radio-McGill, went on to say

"most JAPs are of the same socio-economic background of material consciousness and I can relate to them because I'm aloof like them and that's why I'm attracted to them. Why would somebody want to be homosexual with so many JAPs around?"

Attempting to explain the unusual presentation, Station Manager Gary Kanofsky claimed in an interview with the Daily that the show was a "comedic dissertation" of what "JAPs" are really all about.

Kanofsky went on to explain that Radio-McGill has an "open door policy" which enables anyone to give their opinion, whether it be "A social diagnosis or a political viewpoint such as the views of the CPC (ML) or the PQ". He added that "it's not right to not get into controversy. That sort of thing is good for radio in that it is controversial".

Programme Director Bill Cameron, when asked about the possible racist and sexist content of the programme, replied "we thought it was acceptable. We had not anticipated any hostile reaction".

Radio-McGill member Malcolm Campbell, not enthused with the show, said "It was in poor taste" and "very unprofessional". He concluded that a programme with reference to specific people, attacking their religion, values and physical appearance, did not have anything valuable to contribute.

Campus Coverage

The Daily would like to invite representatives of faculty associations to a meeting today at 6:30 pm in the Daily office to discuss how to better cover faculty news. Anyone interested in discussing how to cover campus news more efficiently is invited. If you can't make it, phone Jennifer or Ellen at 392-8955 and we can arrange something else.

McGill Daily

Thursday, December 1, 1977

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3 Cents



The Montreal Association of Iranian Students has called a demonstration to protest the current treatment of political prisoners in Iran. The demonstration will leave Dominion Square at 6:30 today.

PSA revises ratings

by Ellen McKeough

The Psychology Students' Association (PSA) is revising its course evaluation questionnaire for next semester because of a technical fault. The questionnaire must be used in evaluating this semester's courses, however, because the evaluation period is

already underway.

According to Betsy Albert, PSA Vice-president and Chairperson of the Evaluation Committee, the rating scale is faulty. In the section dealing with the professor's proficiency the students are asked to rate various traits of the professor on a scale from 1 to 5. There are 15 questions in this section of the questionnaire. For questions 1 to 14, answer 1 implies that the professor has the negative trait, while answer 5 implies he or she has its positive opposite. However, in the last question the student is asked, "Considering everything, how would you rate this teacher?" the rating scale is reversed, and answer 1 implies the professor is excellent, answer 5 implies he or she is very bad.

The PSA wants to change the rating scale because if students consistently answer "1", they may automatically do so for question 15 as well, in direct contradiction of everything they have just said. Albert feels the PSA should change the scale in order to "have a psychologically sound questionnaire".

In setting up its evaluation programme, the PSA collected questionnaires from various faculties and universities, and decided to use a modified version of one obtained from Sir George Williams Campus. Besides changing the rating scale, the PSA plans to add two blank questions which individual professors can use to ask specific questions about themselves and their courses.

The PSA hopes to evaluate 16 courses this year, and Albert says the "professors are willing to help." The professors give the PSA signed permission to rate their courses. The professors are allowed to see the data before it is published and have the right to decide whether they want the information on the course published. Albert stressed that no professor followed that method last year.

Gary Badger, President of the PSA, also commented on the willingness of the pro-

ANEQ sparks talks

MONTREAL (CUP) — A province-wide petition and threatened occupations by students and member institutions of L'Association National des Etudiants du Quebec (ANEQ) has finally brought some response from the government, according to ANEQ information secretary Daniel Pacquet.

Pacquet said ANEQ received a call from Rene Levesque's office last week inquiring about a meeting with the organization. Quebec education minister Jacques Yvan Morin had not responded to a letter from the association sent more than a month ago.

Pacquet said the occupation, planned by 15 ANEQ member unions for today, will occur despite Levesque's acceptance of a meeting.

In the provincial petition, students demanded the aboli-

tion of tuition fees, free education materials, and a more equitable financial aid system.

Student union spokespersons at English Montreal universities support the move and believe the demands are not unreasonable. "We think it can be done, it's nothing unrealistic. It's just a question of

timing," one Concordia spokesperson explained.

Free education was promised in the Parti Quebecois platform last fall, he said.

Another spokesperson criticized the existing loan system in the province that places heavy costs on parents and students.

West supports Quebec

EDMONTON (CUP) — The Canadian government's "national unity" campaign avoids the issue of the Quebec people's right to self-determination, representatives of the University of Alberta student union told the Unity Task Force Nov. 18.

In its submission, delivered amid applause, jeering, cries of "Speak English", and racial

slurs, the student union said the Task Force was set up "to support, encourage and publicize efforts... with regard to national unity", and so precludes the recognition of Quebec's right to decide its own fate.

"A referendum on this question should be held by the people of Quebec and not across the country as some

people have suggested," the submission read.

In the event of a decision to separate, "we oppose any use of military force against Quebec. There is nothing to be learned by a repetition of the Battle of the Plains of Abraham. We have no desire to impose an outside will upon the Quebec nation."

Interested in pursuing an MBA degree?

We invite you to an information meeting concerning the MBA program at the University of Toronto.

Friday, December 2, 1977— 10 am - 12 noon
Cafeteria, Samuel Bronfman Building

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Today

Old McGill '78:

There will be a meeting of the Yearbook staff at 7:30 in the Old McGill office, B-18, in the basement of the Student Union Building.

Fencing Club:

All members are asked to attend tonight's practice. Club pictures for the university yearbook will be taken at 7:30. Graduates of the instructional athletics course are also welcome.

McGill Aikido Club:

The Club Christmas Party is tonight. Please meet in the foyer of the Arthur Currie Gym at 8:30 pm. All new and old members are invited.

McGill Badminton Club:

Badminton is cancelled today, due to the Inter-club meet at the M.A.A.A. Next Thursday will be the last practice for the semester. For further info call Pam, 286-9347 or Masood, 842-4980.

McGill Badminton Club:

Attention! Interclub Team Members: We have a meet with the M.A.A.A. at 8 pm. Please be at the M.A.A.A. at 7:30 pm so we can organize. Whites are mandatory. For more info, or problems, call Paul, at 935-6583, Masood, 842-4980 or Pam, 286-9347.

Women's Union:

Margo St. James, ex-hooker and leader of the first organization for prostitutes, COYOTE, will speak in Leacock 132 at 8 pm. Admission: 75c. Centre for Northern Studies and Research:

Arctic film: NUNAVUT IGLOOLIK. Followed by discussion with anthropology Professor Bernard Saladin D'Anglures of Laval University. Room 26, Leacock Bldg., 7:30 pm.

Luncheon Theatre:

Beaten at Last by Brian Wadallini. Players' Theatre, 1 pm. Admission free!

Political Science Students Assoc. Coffee Hour:

This is your last opportunity to meet your professors before examinations. There will be a coffee hour for all PoliSci students and Professors from 2 - 4 pm in Leacock 425.

Savoy Society:

Last day for costume measurements is today between 3 and 5 in the Savoy Office room 304. If you have not been measured and cannot come in, phone either Melinda (484-6712) or Joy (285-0030 room 416).

Anthropology Student Association:

The ASA Faculty Speaker Program presents Professor Hugh Brody who will speak on the topic: Is There Any Truth About Fieldwork? This is an informal get together with the emphasis placed on discussion. Time: 4-6 pm. Place: Leacock 738. Refreshments will be served.

McGill Film Society:

Tonight at 7 and 9:30, Lady from Shanghai, directed by and continued on page 11

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with Prof. SEYMOUR EPSTEIN
Jewish Studies program

Date: Sat. Dec. 3rd

Time: 8:30 pm

Place: McGill Hillel

3460 Stanley

Admission: Free



HILLEL Info: 845-9171

Self-management viable

by Daniel Boyer

Events preceding Franco's takeover of Spain showed the practicality of self-management in factories and the countryside and even proved that a high level of productivity can be sustained by workers' control due to the elimination of "quantitative inefficiencies."



General Franco:
Ended it all

Speaking at McGill, radical geographer Myrna Breibart challenged the conventional view of workers' control claiming that in Spain "workers' control was never separated from community control." She added that the collectivization process in Catalonia "created the form of a post-revolutionary society."

Tracing the origins of workers' control, Breibart said that

Spanish trade unions "encouraged workers to prepare themselves for self-management". Unions attempted to bring financial data on their work place to members, waged community struggles and prepared workers to shed the dependency on the managerial class.

During the thirties, municipal governments took control of the housing market, collectivized public transportation and reorganized industries. According to Breibart "new forms of efficiency arose"; daycare centres, sports clubs and restaurants were integrated into the work place leading to complex and efficient relations of production without a "top-down relationship."

"No tremendous strides" were made with regard to the status of women, although collectivized enterprises were "firmly committed to bringing women's issues to the fore". Breibart said that some collectives completely equalized wages between women and men but she added that "there were plenty of examples of discrimination between men and women in collectivized enterprises."

Listing the difficulties facing contemporary community organizers, Breibart said that increased government bureaucracy "makes it hard to identify the enemy". "Strikes are no longer community struggles", she noted adding that the leveling of entire working class

communities in the US and Canada have led to a "clear cut" difference between the work place and residence."

Breibart also added that the Yugoslav model of self-management was implanted on people "from above" and that self-management should be perceived "as a means in itself as well as a means to an end."

Alienation from the work place, sabotage of assembly lines and absenteeism became reason enough for capitalists to include workers in the decision-making process. However she remarked that this was "open to cooptation" and that "workers' participation is considered safe" by the powers that be.

Clark creamed

by Robin Jensen

University of British Columbia students demonstrated their trendiness yesterday when Conservative Party leader Joe Clark received a "ple in the face" during a visit to the Vancouver campus. Clark is on the honour list with Marc Lalonde, Roy Rogers, Anita Bryant, Howard Hunt and even the president of Robin Hood, Logan Brown, who received his tart last week in Regina.

Clark reportedly anticipated the cream delight although his Conservative audience didn't and booed the thrower.

According to professional pie-thrower New York yippee Aron Kay, American pie-throwing is akin to the Chinese tradition of displaying "capitalist roaders" in public to humiliate the person. Kay claimed that John Diefenbaker was the logical target for Canadian pie-tossers but the bright UBCer had to settle for his successor.

In Canada:

Canadian quota

WINNIPEG (CUP) The president of the University of Manitoba recommends tightening up hiring procedures to assure that more Canadians teach in universities.

Ralph Campbell suggests replacing the present policy of hiring Canadians "If they are roughly comparable to non-Canadians" with a restriction allowing the hiring of foreign academics only if they are "clearly superior" to Canadians.

The issue of Canadian hiring at the university first arose this September when a psychology professor criticized university inaction on the growing numbers of non-Canadian professors in the department.

Comment

CFRM exposes itself

The programming of the McGill student radio station calls for special features and current affairs, to be aired during supertime when relaxing students can be treated to odds and ends of dialogue and opinion.

The most recent supertime exposé (story page 1) has destroyed any semblance of credibility the radio station's programming efforts may have cultivated.

A dissertation on the "social phenomenon" (a tag invented by station manager Gary Kanofsky) of the "Jewish American Princess" by station members (it was difficult to tell the number of people involved in the bouncing discussion) demonstrated an incredibly disgusting mentality void of consciousness of taste.

The half hour programme was unequivocally anti-semitic and sexist.

The producers of the programme, the participants in the discussion, and the executive of the student-funded radio station are all to be held accountable for perpetrating such a malicious attack on so many members of the university community.

The misconception and undermining of the values and interests of McGill students does not leave room for the abandonment of responsible principles in the operations of a radio station.

If this is a sign of what we're to expect on the airwaves of our cafeterias and residence rooms, a collective protest by listeners throughout the campus would be in order. And so would an apology.

Marianne Hiller

At U of T:

TAs reject offer

TORONTO (CUP) — York University teaching assistants are reportedly on the verge of settling their contract dispute with the York administration, but teaching assistants down the road at the University of Toronto are at an impasse with their employers.

The union at York, representing some 850 TAs and part-time faculty, voted earlier to strike but did not walk out. According to one source, they are likely to settle for a university offer of a 6.5 per cent increase.

The union had been demanding a minimum salary of \$3100 per course for TAs. The proposed settlement would bring the current minimum of \$2700 to about \$2875.

At U of T, union members rejected an administration offer of a five per cent increase, and issues in the negotiations. Union spokespersons say the university has not accepted the Graduate Assistants' Association as "the bona fide trade union" for TAs, demonstrators, tutors, markers and part-time lecturers.

The GAA represents about 2,000 people. The union says maintaining membership has been an issue because of high turnover.

The McGill Teaching Association (MTAA) is trying to mobilize to settle wages grievances of its own left over from last year. When it rejected the Administration's offer of 6%, because of what it termed "lack of parity" with increases of the rest of the academic staff. The MTAA voted to ask for a 9% increase. The Agreement of February 12, 1976 had promised that TAs' base stipends and their cost of living increases would increase in a "manner comparable to salaries of other full time University staff."

The MTAA is presently paralyzed in its ability to negotiate last year's wage settlement because it has not yet reached quorum at its meetings. To reach quorum, six departments of the Arts Faculty must be represented.



The Weekly

More Café,

Easy on

the Pinter

by Chris Pomlecko

In its continuing series of plays, the Tuesday Night Café presented *The Dumbwaiter* by Harold Pinter, and *Krapp's Last Tape* by Samuel Beckett last Tuesday (naturally).

The Dumbwaiter is the story of two professional killers, one of whom slowly comes to realize that he is to be the next victim.

The play is typical Pinter, progressions of absurd and trivial conversations about the weather, football and making tea as the audience slowly comes to understand the real point of the play.

In the roles of the two genteel killers, David Ellis as Ben, and especially Curzon Dobell as Gus, managed to lighten a play weighed down by pregnant pauses. Although Dobell's accent fluctuated from British to deep Southern, his characterization of a man slowly becoming aware of the truth was well-handled. Francine Flynn's fast-moving direction is also to be commended.

Krapp's Last Tape is a one-man

show—a tour de force if successful. As Krapp, an old man who relives his life through his tape recordings, Marko Sakren gave an admirable, though amateur try. His Krapp lacked the depth and versatility of expression necessary to rivet the audience. All aspects of production, however, were excellent, especially Sakren's make-up, which transforms him into a credible dried-up old man.

Before and between plays, Alec (no last name) performed entertaining raggish piano, and during intermission one could fortify oneself with food baked by members of the company.

Tuesday Night Café is to be welcomed (if not for their choice of plays on this particular night) for creating an alternative form of theatre at McGill.

The reason for the existence of the Tuesday Night Café, says Edward Saxon, publicist for the group, is "to put on an evening of plays in a relaxed café atmosphere". This could not be achieved, he feels, through Sandwich Theatre (a similar concept) where time is limited to an hour. Saxon also feels that the Café allows for more opportunity than Players' Theatre: "you can learn a lot more setting up a theatre". And he feels that the acting is "more satisfying" than in Players' because one can do a variety of one-night roles throughout the year, rather than a few six-night parts.

Another function of the Café is to present original material written mainly by McGill students. The next presentation of the Café will be *Aleola* by Gaëtan Charlebois, and, after that, says Saxon, "we're hot for submissions".

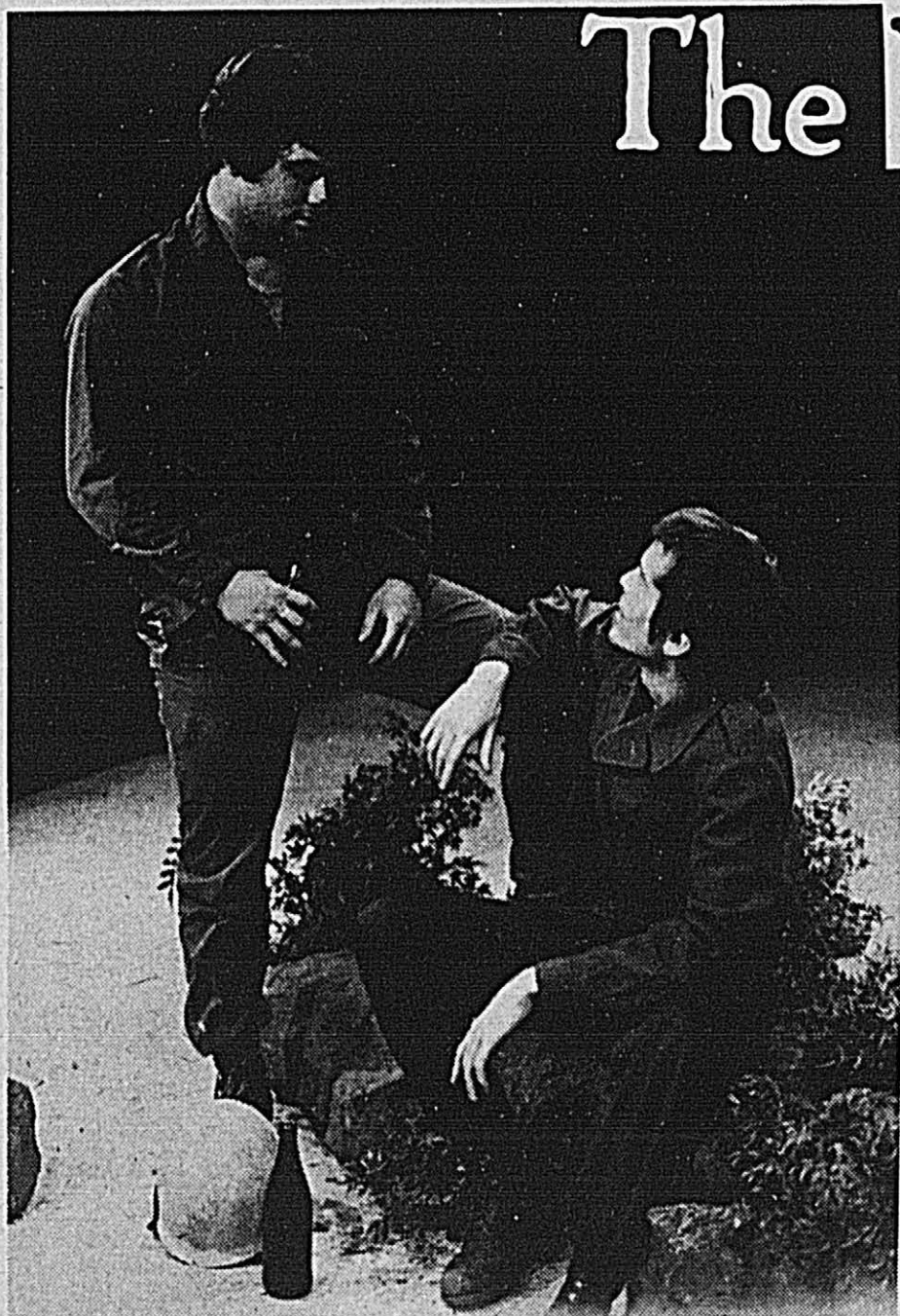


Photo by Chris Pomlecko

Lorne Silver and Keith White in *Beaten At Last*, a play by Brian Waderlini, currently being performed at Sandwich Theatre.

Heavy Lunch:

Beaten At Last

by Gigi Rosenberg

The Stage is pitch black except for the orange glow of a lit cigarette. As the stage lights come up, two soldiers sit crouching in a trench, waiting for the front line battle to reach them. Evidently, these two unnamed men have been waiting quite a long time and have taken to playing guessing games, smoking hash and drinking in order to pass the time away. They are pathetic figures who have been forced to sacrifice their lives for a cause they don't believe in.

The entire play is contained within a guessing game between the two characters. They don't want to play the game because "it's a waste of time" as one character complains, yet they cannot help but continue. The futility of their lives is a constant source of frustration and anger for the two characters.

The two men are played by Keith White and Lorne Silver, both refresh-

ingly new faces to the McGill Players' stage. This twosome complement one another very well on stage. White has excellent eye contact with the audience, precise body movements and a great maniacal smile. Silver's best moments occur when, in his drunken stupor, he delivers his layman's philosophy of life. Seeming to understand their respective characters, White and Silver are very comfortable in their roles.

Director Rabin Lal has done a fine job with the script. The production moved quickly and smoothly.

Beaten at Last is an original one-act play written by Brian Waderlini. It is a play that is based on many existential themes, too numerous for this reviewer to even try to interpret or elaborate upon in this review. Waderlini comments on prejudice, hatred and homosexuality. His attempt to depict the absurdity of life, man's alienation, anxiety and torture is reminiscent of plays such as Samuel Beckett's *Waiting for Godot* and Jean-Paul Sartre's *No Exit*.

Beaten at Last will be playing thru tomorrow at 1 pm in Players' Theatre in the Union. Admission is free.

Axis: Interpretive Dance

by Pam Cheers

Fluid, dynamic and expressive are a few adjectives that can be used to describe the innovative dance group Axis, which treated its McGill audience to a unique experience last Friday.

The group, composed of several talented dancers of diverse interests and dance experience, is interested in promoting dance as a vehicle for freedom of expression and personal growth.

The first, entitled "The Water-wheel", embodied the harshness and struggle that accompany toll, thirst, and blazing sun. The movement of the dance was based on a central theme: the rhythm and constancy of collective breathing. Mesmerizing music of a Middle Eastern flavour, and earth-tone costumes, enhanced the effect of hardship.

"Ma Valse", the second piece, developed the theme of individuality and the necessity to live life in your own special way. Rousing waltz music and a variety of movements combined to show the infinite pos-

sibilities that exist in life.

"L'Autre" was a dance centering around one chair and one dancer, and suggested that you can make the most of what you have, no matter how simple it may seem.

The final piece, "Corfu 1913: After the Children", was designed as a tribute to Isadora Duncan, one of the original founders and promoters of modern dance. It portrayed her grieving over the untimely deaths of her two children, and, subsequently, having a vision in which she sees herself as a major figure in the dance world. The haunting and rather enchanting flute music which accompanied the work conjured up images of ancient Greece while the dancers' movements convincingly conveyed the emotions of the characters.

Creative and visually appealing choreography, skill and liveness on the part of the dancers, the use of simple sets and costumes, and the effective use of music to set the appropriate mood for the pieces, all combined to create a commendable performance.



Meg T. Blank

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Classifieds...

continued from page 12

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Woman wanted to share renovated 5 1/2. January 1. East of McGill. \$75. No lease. Call Kay. 849-4084.

Reliable person wanted to share eleven room mansion with three postgrads. Near Park Lafontaine. \$130 monthly. 521-3405, evenings.

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PERSONAL

Problem? Feel you need to rap with a rabbi? Call Israel Hausman: 341-3580.

Seeking solutions? Meet Cyril Rakhmanoff, Christian Science Campus Counsellor, Tuesdays 12-2 pm. Chaplaincy Centre. 3484 Peel or call anytime 843-8328.

Merry Christmas: Theo, Sleazy, Mopey, Dopey, Spyro, Anne, Paolo, Martha, P.J., U-2, U-3 Civils, Tina, Sushi, Neal, Howard, Mac. Santa.

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MISCELLANEOUS

Summer camp jobs. Counsellor, section heads, instructors for swimming, sailing, canoeing, dramatics, arts & crafts, photography, gymnastics, tennis. Phone Pripstein's. 481-1875.

I need a babysitter for a 2 1/2-year-old, occasional evenings. I live close to McGill. 842-2318.

Newfoundland puppies, ready for Christmas. Call Jim. 273-1315.

Complimentary copies of The Christian Science Monitor, an international daily newspaper available next week. 25% discount student and faculty subscriptions.

At last! BARDE is coming to McGill. Friday-Sat. Dec 2-3 at 21:00. Douglas Hall. Tickets \$2.50 at Sadle's.

Auto Repairs, tune-ups, etc. at reasonable prices. Call Vic 481-5065.

Florida and Bahamas ride offer by private plane. 2 places available for persons willing to share expenses. Leaving Dec. 12. Returning Jan 3. Call Mike 481-9493.

WANTED

Ride needed to Binghamton, NY or Albany or Points South. Will share gas and/or driving. Friday. Call Charlotte 489-0254.

continued on page 11

Employment Overseas

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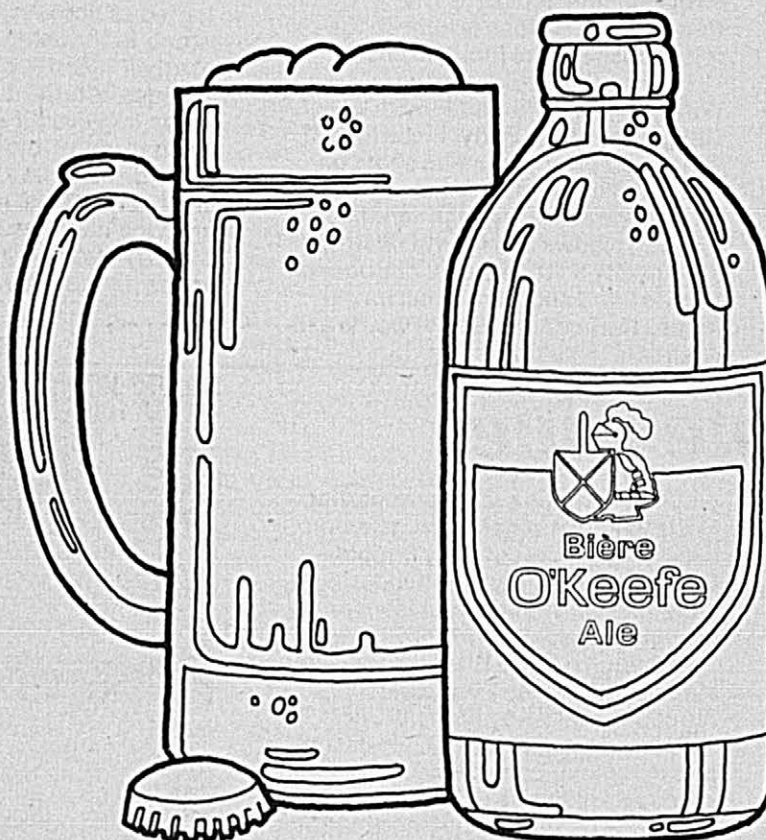
842-6616

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In a boring lecture, nobody ever suffers from insomnia. So here's a great way to keep yourself wide awake. Spend your time colouring-in the above picture. Along with keeping you awake, you might also find out you are a great unknown artist. (And that means you can finally quit school and go to Paris!)

Celluloid Culture: Four Cinéastes

by Robert Rayher

Last Thursday, Friday and Saturday (24-26 Nov) Sir George Campus hosted screenings of films by Jack Chambers, James Broughton, Willard Maas and Marie Menken. Rumor had it that Jack Chambers was sick, and therefore couldn't come to present his films, but James Broughton and Stephen Maas (son of Willard Maas and Marie Menken, both of whom died in the late '60s) were at the screenings of their films.

Three of Jack Chambers' films were screened on Thursday; *R34* (1967), *Circle* (1968-69) and *Hart of London* (1969-70).

R34 was in Chambers' words, a "film on the movements and work of Greg Curnoe", but not intended as a documentary. *R34* builds up in the manner of a collage until one gets the sense of an inhabited (mental?) space—and of that space's inhabitant (Greg Curnoe). This space includes Greg's art work, mostly collages and paintings, which he almost magically creates. Through continual re-encounters with different objects, the viewer builds up inter-related reference points throughout this space, and *R34* becomes an organic, always-evolving film portrait.

"The essential form of *Circle* is circular, the passing of one year, day after day focussed on one point in my backyard. The aperture remains constant, thereby recording the daily changes of light and color. Four seconds have thus been recorded every day at 10 a.m." Thus Chambers describes *Circle*.

Abbott Meader's *Destroying Angel* is similar in that it records the events in a backyard over what can be interpreted as a day. The relationships explored in both films are those of linear sequences of time within a cyclical time (a day or year) structure, and what "happens" or "exists" solely within linear time within a given space. The space, as the cyclic time units, is eternal and unchanging, but its content is eternally changing.

Hart of London is a more complex film than either *R34* or *Circle*, but encompasses elements of both. *Hart*

of London is an intimate portrait of London (Ont.), both in an offhandedly historical way and through the seasons. It winds and tangles nature and man inextricably but in the process unmasks their intricate relationships. The film opens with the capturing of a wild hart in fenced suburban backyards and ends with deer eating out of the hands of children in a fenced-in field. The first and longest section of the film deals with winter. Multiple superimpositions of footage from the '20s (or earlier) through the '70s were bleached to give the prevailing sense of the densely diffused light of winter. The sound track was a slowly pulsing roar—at times seeming like waves crashing on shore, but usually sounding like the wind. Toward the end of this section, imagery of spring begins to invade the bleached imagery—seeds in the snow, foliage, and traces of green.

The spring section develops through the dichotomy of sacrifice and regeneration. Imagery of birth of people and animals, abundant foliage, free-flowing water and other spring images are developed. The sound track also reflected this change with bubbling water sounds. Juxtaposed against these images of plenty were images of death or restraint: pruning hedges and an intensely developed lamb slaughtering sequence.

Out of the roots of spring, summer emerges. Here the emphasis is on water games. Chambers keeps the dichotomies of the spring section in evidence through the introduction of a short sequence of a man swimming a river in winter, then returns to more direct summer imagery. The film—the hart—then returns to the initial image of the film—the hart.

The films of Marie Menken and Willard Maas were also a joy to watch. *Geography of the Body*, made in 1943, which comprises close-up shots of bodies taken so that they are often unrecognizable as human: shots of massive elbows and toes or nostrils continually fill the screen. The sound-track is like a slightly surreal travelogue. The juxtaposition of words and images is incredible.



Semi-Tough: Semi-Good

Semi-Tough [1977] directed by Michael Ritchie
starring Burt Reynolds, Jill Clayburgh,
Kris Kristofferson, and Robert Preston.
from the novel by Dan Jenkins.

by Edward Saxon

"I think you can tell the most about a person's personality from the inside of his nose."

This movie is ostensibly about the ups and downs in the lives of professional football players. When Jenkins' novel came out, it was hailed as something of a minor milestone for "ripping the façade off pro football". But we've seen so many façades totally destroyed in recent years that even if a decent movie had been made of the book, its message would have a muffled impact. Michael Ritchie must have realized that the main issue in the novel was already dead, since the movie he made in no way disturbs our pre-

conceptions about pro sports.

The movie turns out to be an attack on pop psychology with a stab at pop culture. With this goal in mind Ritchie cast two game show hosts as influencers of mass opinion. Jim McCrell of *Celebrity Sweepstakes* is totally unbelievable as a highbrow book publisher, while Bert Convy of *Tattletales* does a somewhat better job as Friedrich Bismark, founder of B.E.A.T. This parody the popular therapy E.S.T. infects the star receiver of the Miami football team with its "you do your thing, I'll do mine" philosophy. When the receiver, played by Kris Kristofferson, falls in love with the daughter of the team's owner, he tries to convert her before their marriage. Enter Burt Reynolds, the team's star halfback, who is also in love with the prodigal daughter. Reynolds has the advantage of having Gene Autry for his mentor.

Gene Autrey prevails, but *Semi-Tough* falls. It is probably true that we need a movie which deals with the destructive effect that E.S.T. and the many other "self-first" therapies have on human relationships. The problem in *Semi-Tough* is that the message is totally obscured by the emphasis on slapstick, a football team's quest to the Superbowl, and a series of relationships which are totally unsupported by the development of the characters.

The last problem is the most vexing. Since Kristofferson's portrayals are invariably Neanderthal, and since his most effective emotive device is the grunt, he would have been better cast as an unfeeling brute than as the movie's central character. As in *A Star Is Born*, his character is so lifeless at the beginning that we feel no sense of loss when he begins to slide downhill. Another movie *The Late Show*, dealt with the problems created by therapies that accentuate the primacy of individual and the rejection of any moral or social code that imposes responsibility for one's fellow man. In the film, Lily Tomlin represented the creature who had been screwed over by pop psychology, and Art Carney embodied the commitment to the importance of human relationships.

In *Semi-Tough*, that contrast is impossible since none of the characters have the depth to bring it off. When a hedonist swears off sex as he lights up a joint, the initial action has no meaning. Likewise, in *Semi-Tough*, when Gene Autrey prevails, he only does so semi-completely.

Deep Purple Lives

Made in Europe
by Tony Abruzzese

Magic moments from Deep Purple's '75 tour are brought together in the live album *Made In Europe*, following the splitting up of the group a year-and-a-half ago.

The one thing that earned Deep Purple the merit it deserves was the versatility of lead-guitarist Ritchie Blackmore. Considered one of the best soloists in the world, Blackmore is simply amazing on this album, combining rapidity of execution and genuine mastery of guitar technique. Blackmore's improvisation on the cut *You Fool No One* comes as a complete surprise to the appreciative audience. On another favorite, *Mis-treated*, Blackmore digging deep into the blues, resulting in a kind of eccentric heavy rock.

It is often said that Blackmore's main handicap is that he does not sing. On this album Blackmore clearly makes his guitar warble, and exert enough energy to sustain thirty minutes of non-stop frivolous

playing. Perhaps even more dazzling is Blackmore's sense of progression, especially on the cut *Lady Double-Dealer*, where he adds a shuddering dimension in sound not present on the song's studio recording.

Although Ritchie Blackmore clearly stands out as Deep Purple's leader, the contributions by organist Jon Lord and drummer Ian Paice must not be overlooked. Lord provides the spaciness of the Deep Purple sound, especially on *Burn*. What more can be said of Ian Paice than that he is perhaps the only drummer able to emulate Blackmore's exploits.

If a comparison is necessary with *Made In Japan*, the group's first live release in '72, one could say that a difference exists in terms of sound engineering. *Made In Europe*, unlike *M.I.J.*, captures the original unadulterated performance (so it says on the album) and was only slightly sound-edited. Like most live recordings on the market, sound quality is lacking.

However, it is in terms of their music that a major change has occur-



photo by Vince Cimino

red: the spacy, precise Deep Purple sound becomes more deliberately heavy rock. Deep Purple never solidified as a band because of many changes in personnel, but their music had definitely evolved. If *Come Taste The Band* (their last album with Tommy Bolin playing lead guitar) was a disappointment, then *Made In Europe* is a lasting proof that Deep Purple lives on, for those who believe (*just like Santa Claus* —Ed.).



Harlequin Theatre presents Jean Genet's *The Maids*: (L to r) Karin Mani as Claire, Lyssa Romaine as Solange, and Dominique Haller as Madame.

Maids Challenges Harlequin

by Joan Yanofsky

Harlequin Theatre is a new and exciting young theatrical group whose second production, Jean Genet's *The Maids*, opened last night. The choice of this play is significant, since most new theatre groups would feel safer—artistically and economically—in presenting commercially acceptable, purely entertaining fare.

Genet's subtle, psychological drama would hardly fit anyone's definition of pure entertainment. Two maids, Solange and Claire, take turns playing mistress and servant while their real mistress, named simply Madame, is out. The game at first provides an escape from the bitterness of subservience, but later becomes frighteningly real, so much so that Solange and Claire become, in their own minds, the characters they are portraying.

If only for having chosen to present this extremely difficult (and rarely performed) work, Harlequin deserves to be applauded. And their production of the play deserves to be applauded as well. True, there were times when I felt that the words seemed to overwhelm the director and actresses, and that the latter were at times reduced to merely speaking the lines instead of interpreting them. There were some long and inexplicable silences which, instead of heightening the tension, broke the flow of the play. But for the

most part the play, under Martin Archer's direction, moves along well.

Dominique Haller, as Madame, was the most immediately appealing of the three actresses, because of the nature of her role. Madame's social position is assured; as such, there is no deep-seated bitterness or anger in her demeanour. Moreover, she does not participate in the maids' bizarre games and I daresay she is the only normal one in the play. Haller's performance is perfectly flighty and finicky, but never excessively so. In the more difficult role of Solange, Lyssa Romaine is nicely subdued and very convincing throughout her many changes of character. I felt that Karen Mani, as Claire, had fully grasped the complexities of her role but she performed in a somewhat heavy-handed manner.

The set, Madame's bedroom swathed in white curtains and carpeted in white shag, is imaginative and has a stark, almost eerie look about it. The maids' costumes are appropriate, but I felt that the plain brown dress worn by Madame was not quite elegant enough for a woman of her social position.

Even with its faults, the production has obviously been handled with dedication and resourcefulness.

And how often is it that a play like *The Maids* is performed in Montreal? Until December 4th at the Revue Theatre, 1858 de Maisonneuve W.

Play Continues After Scare

by Frank Funaro

As I walked into the Chameleon Theatre of Loyola to see the play *In the Boom Boom Room* by David Rabe, last night, I was struck by an amazing sight. The small performing area was transformed into a 1960s discotheque, replete with exotically dressed go-go girls dancing in zoo-like cages to the music of the Beatles and the Supremes. While my guest and I were seated at small intimate tables, scantily clad young women approached us to take our orders for cocktails. The energy of the place was infectious; people dancing, strobe lights flashing, and people enjoying themselves the way they used to in the sixties.

I had high hopes for what was to come. The Concordia theatre people are noted for their imagination and skill, and this production, I thought, would top all the others I have seen. Unfortunately, just as the plot of *Boom Boom Room* was heating up, the audience was asked to get their things and make a hasty departure. It became suddenly clear that we weren't really in the sixties, but the seventies, where bomb scares and acts of violence are accepted as a way of life. It seems some dear soul called with the threat to make *In the Boom Boom Room* really go boom.

(In the Boom Boom Room will be running until December 1st at the Chameleon Theatre, 7141 Sherbrooke St. W. Curtain time is 8 pm and student admission is \$1.00. For further information, call 482-0320, extension 582, or 879-2852.)

Québec Drama Festival

From December 6 to 10, the Quebec Drama Festival will be presenting A Festival of Community Theatre, at the Douglas Burns Clarke Theatre on 1455 Maisonneuve Blvd.

In past years, most of the groups competing in the Drama festival have been from Montreal. This year, however, companies from more diverse locations will be featured.

All groups participating in the Festival are amateur — they are community players, for whom drama is a pastime.

On Tuesday, December 6, the Iona Players will present *Move Over Mrs. Markham*, a comedy by Ray Cooney and John Chapman. Starting in 1965 as a church group the Iona Players gradually disaffiliated, and concentrated on presenting comedies for a family-type audience. Jack Crisp, Montreal writer and actor, will direct.

The Hudson Players, founded in 1948, will present *Jumpers* by Tom Stoppard on December 7. Past productions by the Hudson players have included *Mother Courage* by Bertolt

Brecht and *Romeo and Juliet* by William Shakespeare.

The Thurber Carnival, by James Thurber will be put on by the St. Bruno Players on Thursday, December 8. Directing this English amateur theatre group from the Montreal South shore will be veteran Canadian actor and director Walter Massey.

On Friday, December 9th, Theatre Horizons will present *Spoon River Anthology*, by Edgar Lee Masters. Theatre Horizons, founded four years ago, is located in Aylmer, Quebec. Director Ken Dyba is well-known as the author has currently released a children's book, *Lucifer and Lucinda*.

Closing the program will be *The Rape of the Belt*, by Benn. W. Levy, performed by the Arvida Players. Burton Lancaster, who worked in British theatre before coming to Canada, will direct.

Since most community theatre is aimed towards a general audience, one can probably not expect to see innovative or revolutionary plays at the Festival. But one is doubtless assured of a good time, as five regional companies strut their stuff.

Performances start at 8:30 pm on each night and admission for all plays is \$2.00. For more information call 879-4341.

Second Stage Closes

S.B.C.'s Second Stage will close.

Muriel Gold, Artistic Director of the Saldye Bronfman Centre Theatre has announced the cancellation of the February production planned by the Second Stage of the Saldye Bronfman Centre.

The scheduled production of Durrenmatt's *The Marriage of Mr. Mississippi*, to have been directed by Alexander Hausvater, will not take place. Ms. Gold stated that she had just been informed that Actor's Equity Association has refused to allow the S.B.C. the fee scale known as "Concession to G". The additional cost, coupled with the fact that Canada Council did not give any increase to Second Stage this season has created a financial burden the Second Stage cannot absorb. The play for children, *Story Theatre*, will go on as scheduled, December 27 - January 1, and the third production planned for Second Stage, world-renowned touring mime company, *Theatre Beyond Words*, will take place as scheduled in May.

The Second Stage of the Saldye

Bronfman Centre was designed to give young professionals, recent graduates of theatre schools, etc., an opportunity to work in a professional theatre, and to present the kinds of plays not usually considered "commercial" fare. "We did not expect," commented Ms. Gold, "that all our goals would be realized immediately and we were prepared not 'to please all of the people all of the time'. We did present some very exciting and worthwhile evenings of theatre, notably the 1976 production of *Voices from the Holocaust* and the 1977 production of *Callgula*. Several actors who worked on Second Stage have gone on to major theatres in different parts of Canada."

Asked about the possibility that the Second Stage will be revived next season, Ms. Gold replied, "We will continue our annual Theatre for Children production, but there is really little hope that we will be able to carry on with Second Stage. We are sorry to remove this opportunity for actors, designers, and crew, particularly in a city with so few English-language theatres, but we had no choice. This will in no way affect the Mainstage operation," she stated, "which will continue as planned after a hugely successful opening production of Michel Tremblay's *Bonjour, La, Bonjour*."

BARDE

This Friday and Saturday evening, Douglas Hall Dining Room will be coaxed out of its usual weekend quietude by the lilting music of the Québec group BARDE. They have enjoyed enormous success on their recent tour of Québec and Ontario, and they drew large, enthusiastic audiences at the Outremont Theatre two weeks ago.

The group features six musicians of diverse backgrounds. Their musical influences include bluegrass, Renaissance and folk styles and they hail from Ireland, the United States and Québec. Their common point, however, is Celtic music. On guitar,

mandolin, tenor banjo, dulcimer, fiddle, tin whistle, bodhran, accordion and concertina, they play the jigs, reels, hornpipes and ballads of Ireland, Scotland, Brittany, Nova Scotia and Québec.

BARDE has been praised for its spirited style and versatility, as well as for delightful harmonies of their particular brand of Celtic music. Music that is "toe-tapping, foot-stomping, hand clapping..."

Doors open at 8:45 and the show begins at 9:00 pm. Tickets cost \$2.50 and are available at:

- 1) McGill Student Union Box Office
3480 McTavish St.
- 2) The Yellow Door
3625 Aylmer St.
- 3) Montreal Folklore Centre
4928 Sherbrooke St. W.

Art in View: Edwy Cooke

MONTREAL (CUP) — Edwy Cooke's small, sweet watercolors from the 1970s represent a recommencement in his art after a 15-year dry period. Not only are these currently on view, but also works from his earlier career are included with the show in the Weissman Gallery and Gallery 1 until December 6.

The exhibition, entitled "Edwy Cooke; Aquarelles 1942-1977" will then travel to the Beaverbrook Art Gallery in Fredericton, New Brunswick where Cooke was curator from 1959 to 1964. Since 1964 he has been here at Concordia and is currently the Associate Dean of Fine Arts.

One of the most admirable aspects of the show is Don Andrus' accompanying catalogue, which outlines Cooke's life and development from his childhood in Toronto. He has ties the artist into both a social and artistic milieu beginning with his student days at the University of Toronto with Ronald Bloore and Nick Keleman, to his 1948 trip to New York and through to his decision to quit painting while teaching at the University of Toronto in the mid-fifties.

Although Cooke began well in the mainstream of Canadian painting in the forties, he seems to have successfully slipped out of it during the fifties and has been following a singular path since. We might find much of Cooke's work difficult to look at and appreciate as painting *per se* because it is so intent on being pictures. There is no insistence on paint as paint, but all qualities in the medium are made subservient to an expression-filled representationalism.

Specific influences are traced by Andrus in his catalogue essay, especially the American "regionalists" prolific in the 1930s. These are really apparent upon viewing Cooke's art. We also might run up the same blind alley as did Andrus in thinking Cooke's 1949 Imaginary-architecture

casein paintings were inspired by the Italian Pittura Metafisica group, active in the second decade of this century. But Cooke is quoted as saying he had never seen much of the work of De Chirico, or of Max Ernst either, until after completing this series.

Technically, Cooke is a master. He handles watercolors with a sureness that can only come after a hard-won familiarity with that medium. His compositions and subjects, however, are commonplace. Among them are a dirty, bleak 1940s Hogtown, some weak and busy abstracts (done after having seen some Kandinsky in 1948) and his recent more jewel-like landscapes, which are often done from his own photographs.

It is difficult at times not to have a one track mind with regard to the development of Canadian art and think that every artist in the 1950s in our country had to go abstract and "catch up" with international painting to gain our respect. It must be remembered that throughout the history of world art, a multiplicity of styles have co-existed in the same places. So, although Cooke's recent pictures push at the limits of our taste in their approaching of the postcard-esque, why should we not just enjoy them for what they are, and celebrate one man's return to the creative existence, as Andrus suggests.

Poetry at McGill

by Ted Mason

Today at 4 pm Radio McGill will present the second in a series of poetry programmes. The series, entitled "Tongue in Ear", is a combination of poetry and short stories written by McGill students. This week's show, hosted by the mysterious "Max", features works by Tom Bock, Marko Sakren, Susan Cheetam, and Randolph Maxted.



à table

by Danielle Malone

Carrot Cake with Cream Cheese Icing To all cake lovers:

This gâteau is truly a delicious treat. It's good and rich...but not too sweet. If you have never had the pleasure of eating carrot cake with cream cheese icing, you just don't know what you've been missing! Once you've had a nibble, you'll be one of the carrot cake addicts of this world. You'll crave for more... Don't be foolish! Cut out this recipe; get in the kitchen and start baking tout de suite!

Carrot Cake

Beat well:
1 c. white sugar
1 c. corn oil
Add 3 eggs, one at a time, beating continuously
Sift together:
½ tsp. salt
1½ tsp. cinnamon
1 tsp. baking soda
1½ tsp. baking powder
1½ c. flour
Add to above and beat well.
Fold in 2 cups grated carrots and ½ cup chopped nuts.
Bake at 300 for 35-40 minutes in two 8" pans or two 9" pans.

Cream Cheese Icing

4 oz. pimento cream cheese
2 cups icing sugar
2 tbsp butter
2 tsp. vanilla
Beat together. If desired, sprinkle chopped nuts on top.
Bon appetit!

Ursa Major Perched on Treetops

by Grant Bonnell
Rimmed round by knotted pine and rock:
The Lake,
Wherein the setting moon drowns pale.

This sullen mind is cold and clear
Watching the fire beat and flicker
Into the water's mirrored dark.

The past slewing through words and lives:
This cultured mind hugged by an ache;
The haunted craving for a life
In which you form the major part
In a role you cannot play.

Reason, by which truth is bled:
This certain mind taut as a bow
Unleashing thoughts with poisoned aim
Perceives the folly of a quest
In which the path is circular.

The ritual that ever deepens
This foolish mind still presses on
Its major workings deadly dream,
Yet dream is what prevents the steel
From gleaming deep within the chest.

The starry host is arcing bright.
Damp is the crisp and lonely air.
Black is the forest's tangled heart.
Near are the sounds of paw and wind:

Clear is this sullen mind, and cold:

As Ursa Major perched on treetops,
Ancient illusion in the sky,
Seems more substantial now than I.

here, there and anywhere

FILM

McGILL FILM SOCIETY (3480 McTavish; 392-8943)

Thurs, Dec. 1: *Lady From Shanghai*, dir by Orson Welles. 7 pm and 9:30, Union Ballroom, \$0.75.

Fri, Dec 2: *Money, Money, Money*, dir. by Claude Lelouch. 7 pm, FDAA, \$1.00. *O Lucky Man*, dir. by Lindsay Anderson. 9:30 pm, FDAA, \$1.00.

Sat, Dec 3: *Bugsy Malone*, 7 pm and 9:30, Leacock 132, \$1.00.

Wed, Dec 7: *Doctor Zhivago*, 7 pm, FDAA, \$0.75.

SEVILLE FESTIVAL (2155 Ste-Catherine St. W; 932-1139) \$1.99 admission.

Thurs, Dec 1: *Bananas*, 7:30. *Jules et Jim* 9:15.

Fri, Dec 2: *Bananas* 7:30. *The Boys in the Band* 9:30. *Squirm and Ssssss* at mid.

Sat, Dec 3: *A Star Is Born* 4:30. *The Boys in the Band* 7:15. *A Clockwork Orange* 9:30. *200 Motels and Yellow Submarine* at mid.

Sun, Dec 4: *The Sleeping Beauty* 5 pm. *Black and White in Colour* 7 pm. *Seven Samurai* 9 pm.

Mon, Dec 5: *Blood and Sand* 7:15. *Sons and Lovers* 9:30.

Tues, Dec 6: *Of Human Bondage* 7:30. *Carnal Knowledge* 9:15.

Wed, Dec 7: *Romeo and Juliet* 7 pm. *Black Sunday* 9:30.

Conservatoire d'Art Cinématographique. (1455 Blvd. de Maisonneuve; 879-4349). Admission \$1.00.

Thurs, Dec 1: *Dr. Jack with Harold Lloyd* (1922) and *For Heaven's Sake*, w. Harold Lloyd (1926) 7 pm. *Steamboat Bill Jr.*, with Buster Keaton (1928) 9 pm.

Fri, Dec 2: *Feet First*, with Harold Lloyd (1922) 7 pm. *The Great Dictator*, w. Charlie Chaplin (1940) at 9 pm.

Sat, Dec 3: *The Prince and The Pauper*, dir by Don Chaffey (1926) 5 pm. *The Freshman*, w. Harold Lloyd (1925) 7 pm. *My Favorite Blonde*, w. Bob Hope (1942) 9 pm.

Mon, Dec 5: *Quai des Brumes*, dir. by Marcel Carné (1938) 8:30.

Tues, Dec 6: *The Big Sky*, dir. by Howard Hawks (1953) 8:30.

Wed, Dec 7: *The Thirty-Nine Steps*, dir. by Alfred Hitchcock (1935) 8:30 pm.

THEATRE

PLAYERS' THEATRE (3480 McTavish)

Thurs, Dec 1 and Fri, Dec 2: *Beaten At Last*, by Brian Waderlini, dir by Robin Lai. 1 pm. FREE.

Promenade, by Maria Irene Fornés and Al Carmines, dir by George Kopp. Dec 7 to 10 and Dec 14 to 18, 8 pm, students \$2.00.

CENTAUR THEATRE (453 St. François-Xavier; 288-1229)

Eve, adapted by Larry Fineberg. til Dec 18, Tues to Sat 8 pm, Sun 2 and 7:30 pm, \$2.75-\$3.50.

REVUE THEATRE (1858 de Maisonneuve W; 937-2733)

The Maids, by Jean Genet, performed by Harlequin Theatre. to Dec 4, 8:30 pm, students \$2.50.

THEATRE DE QUAT'SOUS (100 Pine E; 845-7277)

Damnée Manon, Sacrée Sandra, by Michel Tremblay. to Dec 28, 8:30 pm, \$4.75 to \$6.00.

SAIDYE BRONFMAN CENTRE (5170 Côte Ste-Catherine Rd; 739-7944)

Papineau, based on the journal of

the Reverend Yechiel Herman. Dec 3 to Dec 18, Sat 7 pm and 9:30, Sun 1:30 and 7:30, and Tues, Wed, and Thurs 8:30.

THE ERKSINE AND AMERICAN CHURCH (corner of Sherbrooke and de la Musée; 937-6730)

Murder in the Cathedral, by T.S. Eliot, performed by the Chancel Players. Dec 6 to Dec 10.

NDG BLACK COMMUNITY CENTRE (Sherbrooke and Wilson; 937-3539)

Dat Was Xmas and When Moon Shine, by Paul Keens Douglas, and *Death Knocks*. Dec 1 to 4, 8 pm, \$3-\$4.

MUSIC

CAFE CAMPUS (3315 Reine-Marie) Mon, Dec 5: *Morse Code*. \$4.00.

CONCORDIA U (1455 de Maisonneuve W, Rm H-110)

Sat, Dec 3: *The Classical Duo of Montréal*. Eric Wilner—flute and Davis Joachim—guitar. 2:30 pm, FREE.

Sun, Dec 4: *Dalart Trio*. 4:30 pm, FREE.

THE YELLOW DOOR COFFEE HOUSE (3625 Aylmer; 482-9081 days, 392-4947 nights)

Dec 1-3: *Peter Chalmers*
Dec 5-7: *Easy Street*

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Davis Joachim, guitar
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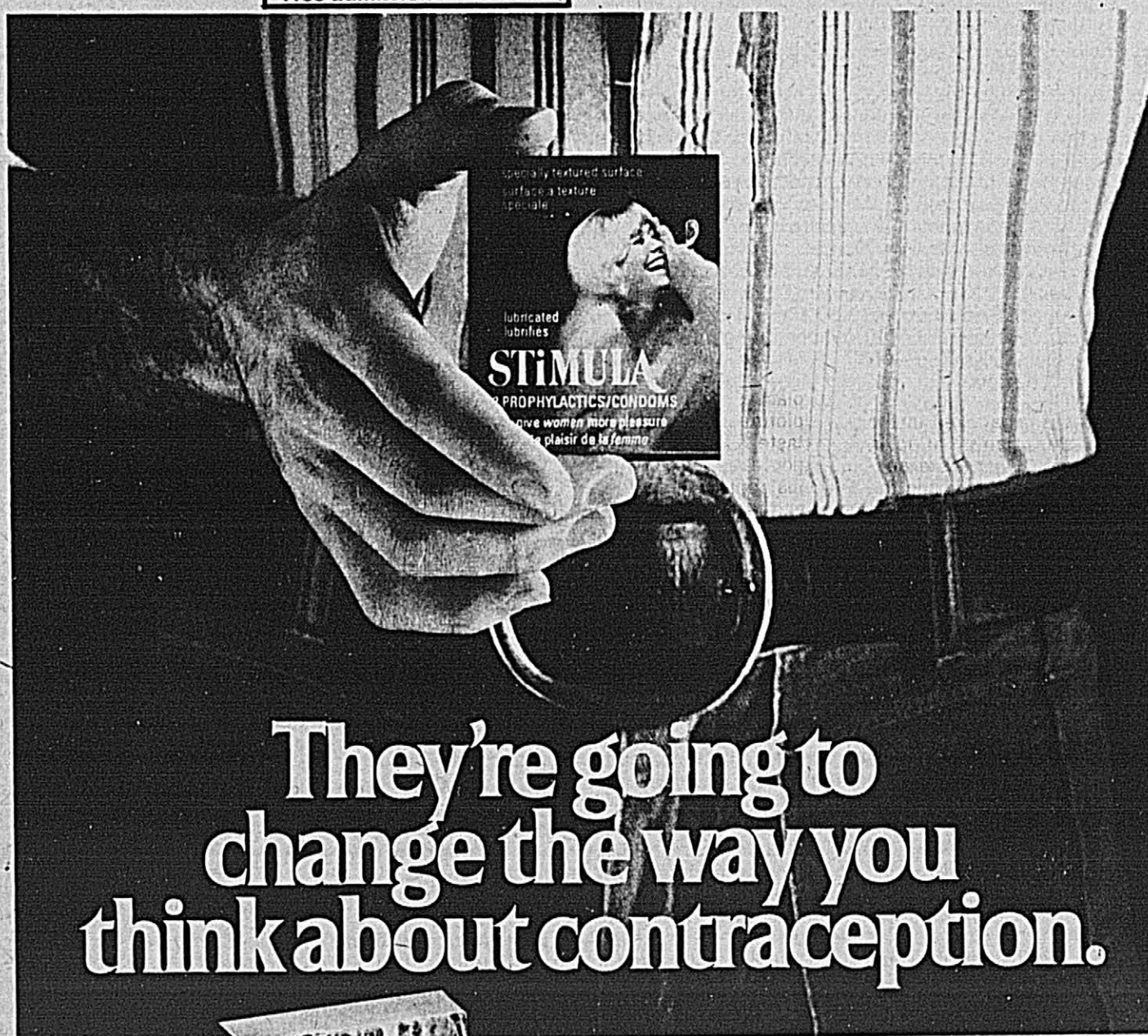
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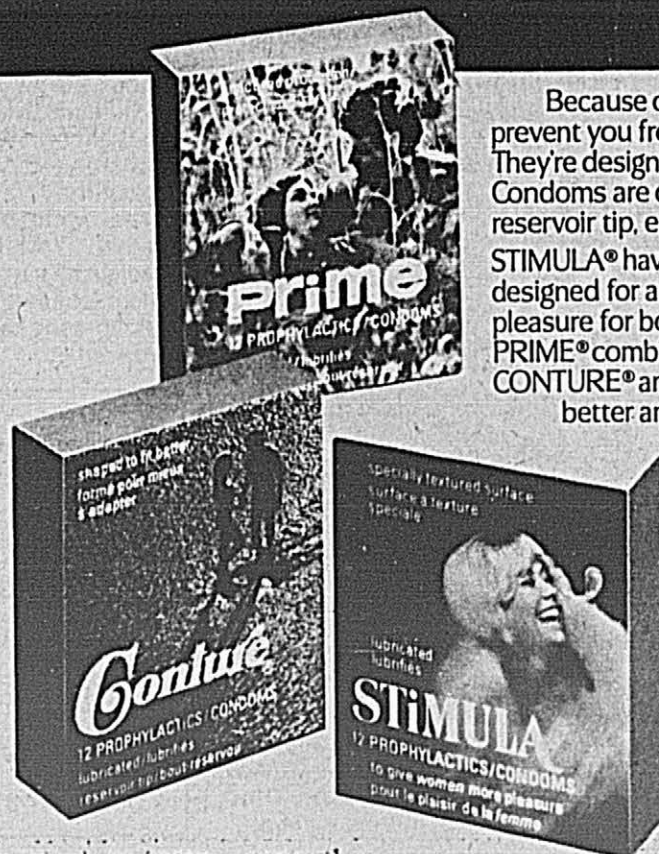
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Swimmers aim for national standards

Last Friday, the McGill University Co-Ed Swim Team headed toward Southern Ontario to take on the University of Waterloo. The men's team from Waterloo was national champion last year, while the women's team was ranked seventh, two higher than McGill. Coaches Smith and Zarins wanted to use this meet as an indicator to predict McGill's ability to compete against top teams. The outcome was a Waterloo victory, 126-85, but McGill's team proved its potential to play the role of spoiler for teams that are looking for a national title this year.

McGill made its mark in the following events: Martine Baudot won the 800 Free in a time of 9:15.0, 2.2 seconds faster than the previous weekend's results. The closest Waterloo time was 9:33.2. Lois Moralejo won the 200 Free in a time of 2:09.6, edging out Karen Murphy from Waterloo by one second. Lois also cut one second off her last time. Lester Jackson made it a sweep in the 200 Free by winning the men's race in a time of 1:52.7, bettering his previous time by 1.8. Jan Rogers won the women's 50 Free in 26.8, while Andy Thomas and Peter Smith took second and third with times of 23.4 and 24.3 respectively. Richard Ungar won the 100 Breaststroke in 1:12.2.

Throughout the remainder of the meet, the McGill team made its presence known. The finale of any dual meet is the 400 Free Relay, and it has become one of the team goals to end every meet with a victory in this event. That is exactly what the swimmers did; the women won by .1 sec. and the men by .5 seconds.

Harry Zarins commented that, "We were very pleased with the team's performance, especially after a seven hour ride. We are pleased with the way everyone's times keep dropping consistently every weekend. The team is definitely making an impression and

we're looking forward to receiving national ranking.

On Saturday, the team split; the men visited Guelph while the women swam in the 10th Annual McMaster Invitational.

The men's dual meet was close, with McGill taking the final relay for a 59-54 win. Andy Thomas and Lester Jackson finished first in the 50 Free and 200 Fly, both less than 2 seconds from national qualifying times. Peter Smith, after recovering from recent injuries, swam a 5:29.9, to win the 500 Free. The team performed consistently well despite experimentation by Coach Zarins. Phil Wilson and Ken Hutchins took second and third in the 100 Free. Bertrand Theriault and Jackson did likewise in the 200.

Everyone swam satisfactorily according to Zarins, "especially with all the driving". The men are concentrating on improving their times by the February deadline for meeting national time standards.

Several of the women have already succeeded in qualifying. Jan Rogers and Martine Baudot met their times in the 50 and 800 Freestyle in Friday's meet. Anne Cooke qualified for two events, the 100 and 200 Backstroke, at the McGill Invitational, where Marlon Stuart proved her capabilities by meeting three standards: the 100 Fly, the 100 and 200 Breaststroke. Times at the McMaster meet were not as impressive because the women had just finished a tough confrontation at Waterloo.

Against nine other teams, the women proved competitive, with outstanding performances by Lois Moralejo, Martine Baudot, and DeeDee Thompson. Moralejo placed third in the 200 Individual Medley with a time of 2:45.9. In the 200 and 800 meter Free, Baudot took third, as did Thompson in the 200 Breaststroke.

McGill will travel to Albany on Saturday, December 3rd.

Daily Sports



The McGill women's rugby team wrapped up its fall season this past weekend in New York City, placing second in a seven-a-side tournament. Here, Kate Hancock moves upfield in earlier action on Forbes Field.

Hockey analysis:

Balance makes McGill click

by Danny Young

Monday, while leaving the Union cafeteria, I bumped into McGill Redmen captain Andy Fainer. I asked him whom he thought would make a good subject for a feature article in today's Daily.

Andy was of little help. Rather than naming one standout, the Redmen blueliner could not decide who would be most appropriate.

"Dave Mendelssohn has been super," he replied. "Ken Covo is really playing well and he's a lot of laughs. Then again, Al (Smith) would be a great interview. Where would we be without him? What about Mike Bradley with his scoring?"

I finally had to shut Andy up. He was only complicating

matters. As I thought over his recommendations, I found my problem quite refreshing. I guess I was perceiving the quality of the club Coach Madill is icing this year.

The Redmen are off to a flying start and everyone on the squad is contributing. It's not just one line, one defensive pair, and a goalie. If a skater is cold, another is red-men hot. They play as a team and that's probably why they're on top.

The team's number one line consists of Barry Ross, John Swan, and Jeff Taylor. The threesome have been scoring relentlessly and are kind of like the Lafleur, Shutt, and Lemaire of the QUAA.

While the three are resting on the bench, Madill keeps the opposition deranged by throwing out the combo of Ken Covo, Lorne McIntosh, and Mike Bradley. You might say that Bradley has been the league's Mike Bossy with his fine scoring as a newcomer for the Redmen.

The third forward line is made up of Alan McNamara, Bob Spiro and Sam Colizza. While Spiro darts around like Dale McCourt of the Detroit Red Wings, Colizza reminds McGill fans of the Dallas Cowboys' Cliff Harris. (Sam was a defender on the football Redmen this fall.)

Coach Madill can boast of having some top notch defencemen who are making all-star goalie Al Smith's job a whole lot easier. Although last year's Larry Robinson, Ed Burton, is busy in the McGill law department, defenceman Bill Anderson has been brilliant. Dave Mendelssohn has been scoring as though he is Ian Turnbull, while steady backmen Andy Fainer and Ed Vlasic cover for him.

What I am trying to say is that the Redmen feature a team and not just a few players. If you don't believe me, see for yourself when they faceoff against UQTR on Saturday.



The long-awaited team photo of the Tse Tse Flyers, the 1977 McGill intramural outdoor soccer champions. Front row, left to right: Charles Diop, Jerry Zloczower, Christophe Tchervenkov, Jacques Genet, Hal Kierstead, Jean Tchervenkov. Standing: Indro Roy, Rick Davies, Ekow Otoo, Steve Ballou, Claude Faubert, Thierry Neubert, Gerald Dubeau, Roger James, Thomas Ngabo.

Q.U.A.A. HOCKEY

Recent results:

November 29: Concordia 7 McGill 5

LEAGUE STANDINGS

	GP	W	L	T	GF	GA	PTS
McGill	7	5	1	1	43	25	11
UQTR	6	5	1	0	38	23	10
Concordia	3	1	2	0	15	18	2
Bishop's	4	1	3	0	14	26	2
UQAC	6	0	5	1	21	39	1

Upcoming games:

December 1: Concordia at Bishop's
December 3: UQTR at McGill 2 pm

Today...

continued from page 2
starring Orson Welles, with Rita Hayworth. Union Ballroom, Admission: 75c.

Anthropology Students Association:

Film, 12:30 pm 116 Leacock: "The Nuer." Lecture 4 pm L738 Dr Hugh Brody, northernist on the concept of "fieldwork." Refreshments.

Sonic boomerang considered: "Ethical values and Technological Development — A Case Study based on the SST," lecture by Dr. Norman J. Faramelli, Chief of Environmental Management, Massachusetts Port Authority, 12 to 2 pm Room 111, Wm. and Henry Birks Bldg. All welcome.

Economics Students' Association:

Mel Watkins, controversial authority on the North and professor of political economy at U of T, will speak on "Energy Resource Developments and the Rights of Northern Native Peoples" at noon in Arts W25.

Faculty of Music free concerts: Recital Room C209 8 pm: McGill Opera Studio directed by Edith Della Pergola, organized by Monik Grenier, coach and accompanist. Works by Mozart, Verdi, Pergolesi, Bizet, Cimarosa.

Winter Carnival:

Open meeting for all interested in helping organize McGill Winter Carnival '78. Today in Room 107 of the Union at 6:00 pm.

PSA...

continued from page 1

fessors in letting the PSA use their class time to allow students to answer the questionnaire. He also noted that some students in smaller classes do not want the results of the questionnaire to be published until after they receive their marks, for fear that the professors in such cases will know who gave them poor ratings.

Classified...

continued from page 5

LOST

Male cat, grey with black stripes, white belly and paws. 842-0870

Ladies black fur hat. Near winter stadium Friday, Nov. 25. If found, contact S. Pierce MLS 1 (Basement of McLennan).

Ladies blue wallet in Union, 12 noon Tuesday, Nov. 29. Money not important! Please return contents. 697-3794 Carol.

DEADLINE**Le Monde****Daily Mail***Help save baby dodos***Letters**Tat for lit, plot for Pot
To the Daily:

The attitude of Engrep Bernie Fried and the Daily staffer who displayed intolerance toward a plumber submitting a letter are both wrong. This senseless feuding goes back some. It was 11 years ago that plumbers, intolerant because the Daily exposed one of their profs for doing US war research, ripped off and destroyed all the Dailies they could lay hands on, then attempted to get the editor sacked. The plot backfired, yet still they try.

I know Engineering's a tough grind fellahs, but that fact doesn't give you the right to interfere with freedom of academic journalism, which at times is conducted in a cavalier fashion, as you Plumber's Pot fans know damn well. I am told that Mr. Fried refused to accept an explanation for the word-change ("tits" for "taste") he writes about. The change from context was not made by the Daily, but by a typesetter who knows what plumbers' "tastes" are and possibly couldn't go for what he or she considered a deviation from the verities (bullshit if you will) — that plumbers favour teats (so do I, what of it?).

When I got the proof, I corrected it back to the author's original, and back it came as "tits" again. Deadline had come and there was no time to resubmit so the innocuous joke stayed in. Surely the plumbers are mature enough to laugh at themselves! Or maybe they don't believe in teats anymore. My, how the mighty have fallen! Careful, Mr. Fried, they could impeach you for preaching such heresy.

While we're on the subject, the Pot is guilty of changing the text of a famous "Confucius" joke about the inverted airplane into a nonsensical non-joke, by substituting the word "pilot" for "woman" in the original. If they've got to be sexist, at least do it right, dammit.

Ron Fleischman

BIOLOGY STUDENTS

The McGill Biology Students Union is holding a student/faculty wine and cheese party on December 2nd from 3-5pm in Stewart N5/3. All biology students are welcome.

WINE & CHEESE**Where are the leaders?**

Anyone will tell you that the Leaders are enjoying the advantages of military training and university subsidization through the Regular Officer Training Plan (ROTP).

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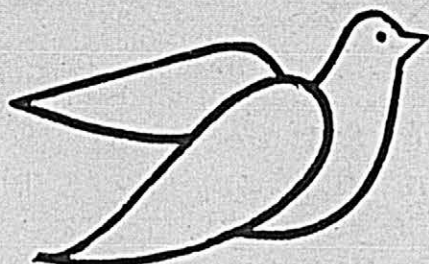
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Photo Exhibit: Thursday, Dec. 1.
Leacock Foyer 10:30 am - 2:00 pm

Lunchtime speaker: Thursday, Dec. 8
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A STUDENT LEADER FROM SOWETO
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Sublet 1st December. High rise, Milton Street. 3 1/2, 7th floor with balcony, \$250. Pool and sauna, laundry facilities, elevator. 284-8396.

Sublet, one month free, sunny roof top, carpeted, very large bachelor apt. with private sundeck and built-in bookcases and drawers. 3512 Durocher. Call 733-7928 or 284-1137.

A few places left for people to join a ski house near Mt. St. Sauveur. If interested, call Steve 334-6572 evenings.

Thinking of moving downtown next term? Rooms opening in January at Deke Fraternity. Adjacent to campus, meals, TV, phone, parking. \$100 plus meals. 3653 University St. or phone 842-2073.

Apt. to sublet. Jan 1st. 1 1/2 furnished. Pine Ave. \$150 per month (inclusive). Call 937-9808.

Saturday, December 17th
DISCUSSION

'Is Civil Law Civil?'

Guest speakers:

Lazar Sarna, BA, BCL,
Mosher Neuer, Attorney

MELAVE MALKA

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continued on page 5

BARDE

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9pm

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